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HARMONY IN  
PIANOFORTE-STUDY

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**HARMONY IN  
PIANOFORTE-STUDY**



# HARMONY IN PIANOFORTE-STUDY

A BOOK FOR THE INDIVIDUAL STUDENT

BY

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TO MRS. CURWEN  
IN GRATEFUL ACKNOWLEDGMENT OF  
A HELPFUL FRIENDSHIP OF  
MANY YEARS



## THE AUTHOR'S APOLOGY

THE following pages contain a digest of principles formulated by the writer for the use of his pianoforte students. In common with his colleagues generally, he has continually to deal with those whose harmonic knowledge and perception are of the slightest; and who, moreover, are unlikely to acquire more than may be afforded to them in the course of instrumental study. The book is not intended to supplant the work of the expert teacher of harmony; more exactly, it may be regarded as a means of feeling the harmonic pulse of the student at the weekly instrumental lesson. It presents the subject in the most elementary manner. It professes to appeal both to the harmonist, strong in a grasp of part-writing, and to the student whose mind is innocent of such attainment. To the one, it may be a help to bring his theory into touch with the living organisms of actual music; to the other, it may prove a bracing medium, stimulating him to the inquiry why these things should be. More than this, indeed, is not attempted; yet it may be confidently asserted that the pianoforte teacher who will yield five minutes of the time of each lesson to the type of study here outlined will reap a considerable reward in the increasing perception of the use, nature, and purpose of harmony, on the part of his students.

It is given to all with average intelligence to *write* a chordal progression in accordance with every rule devised by the wit of harmonists; it is given to those only who have received a measure of musical illumination, spontaneously to *play* such a progression with entire acceptance to the musical sense. The latter achievement is the higher; and when the student has reached the power so to link chords with unpremeditated and yet with aesthetic charm, he has crossed the Rubicon of all harmonic endeavour.

24, BERNERS STREET,

LONDON, W. I.

## TO THOSE ABOUT TO USE THIS BOOK

A LARGE part of the effect of music is concerned with harmony: since this is so, it behooves every music-lover, listener as well as player, to cultivate the sense which recognizes the harmonic basis upon which virtually every musical progression is founded.

The mental necessities which underlie the study of harmony include:—(1) A knowledge of the properties of chords and of the sounds generally by which they are accompanied. (2) A keen aural grasp of any possible combination of sounds that may be used in music. (3) The power to conceive harmonic progressions unaided by any other medium than that afforded by the trained inward sense. (4) The ability spontaneously to express these combinations and progressions at the keyboard. (5) The facility to express the same combinations and progressions upon paper.

The older methods of teaching the subject — now rightly discredited — laid undue emphasis upon (1) and (5). A perception of the importance of (2) prepared the way for a recognition of the claims of (3), and contributed indirectly to the great advance in the expression of harmonic thought upon paper which followed the adoption of sane aural methods. But however thorough may be the method of (5), it is too cumbrous, too lacking in spontaneity to respond immediately to the conceptions of the inward sense. It is for this reason that (4) assumes a role of infinite importance in dealing with what may be termed the synthetic aspect of harmony.

It is the tendency of those whose harmonic discipline has been confined to paper work to regard the chord solely from that particular aspect so aptly described by the French expression, *harmonie plaquée*. The tritest of examinations will prove that the presentation of harmony in this form is comparatively rare in instrumental music, which inherently demands a large share of that phase of harmonic expression known as *harmonie figurée*. Yet both types may frequently be observed within the same work. The first movement

of Beethoven's Sonata, Op. 53, contains examples of *harmonie plaquée* (bar 35 *et seq.*) and of *harmonie figurée* (bar 50 *et seq.*); but the great mass of the movement is concerned with the latter rather than with the former. Such being the case, it is evident that the student should endeavour strenuously to cultivate the power of presenting harmony in the florid manner advocated in this book.

The fundamental and indispensable condition of success lies in the conquest of Part I. The student who has wholly mastered this Part, who is able, in an interesting manner, to present the harmonic progressions it unfolds, is not likely to encounter any serious barrier to the mental grasp of the principles enunciated in the remaining Parts. The power to present harmonies in simply-embellished form and without the help contributed by the use of auxiliary sounds, a virtual making of bricks without straw, is a preparation indispensable to the ultimate expression of musical thought in free extemporaneous form.

Although the order assigned to the various Steps is the outcome of the author's own experience in the training of students, he would be the first to concede that this order may, and indeed should, be varied in accordance with the needs of the individual. Thus, for a certain type of student, the following schedule may at first be found necessary:—Steps I, II, VII, VIII, XIII, XV, XVII, XVIII, XIX, etc., the intervening Steps being negotiated after these have been mastered.

The only objection that can be urged against the course of study advocated here is that it does not make for progress in the art of part-writing. This is by no means the evil that some may think to be the case. Counterpoint is the medium *par excellence* for acquiring facility in part-writing; harmony is the medium whereby the student learns to manage the masses of combined sounds in the form of chords unknown to the science of strict counterpoint. The part-writing of the harmonist depends upon the power he has acquired in this respect from contrapuntal study. The niceties of part-management in writing for voices have little to do with the handling of chords intended solely for keyboard expression. If it be disallowed to thrust the specialities of harmony upon counterpoint, then the converse must also be true — that the rigours of counterpoint should not be permitted to usurp the purely and primarily harmonic function.

In those cases where ignorance of the fundamental principles of

harmony is an unavoidable condition, the teacher of resource will refrain from perplexing the student with a copybook review of rules which, however indispensable to the study of harmony in well-particularized parts, are often a deterrent to the successful portrayal of harmonic shapes upon the pianoforte keyboard. The latter acquirement depends upon the capacity to perceive what is or is not radically musical. When a student contrives to present two chords with consecutive octaves between the extreme sounds, or if perchance he alight, let us say, upon consecutive fifths under like conditions, it is easy to point out that, in the one case, he offends upon the ground of monotony, and, in the other, that his crime is against the law of expediency. More than this in the way of precept it is unnecessary to attempt; less than this would negative every impetus towards real advance.

The insistence upon self-expression in the major and minor modes alternately is a particular feature of this book. It will be observed that illustration is, in every case, directed to the minor of the same tonic as the foregoing major key, this being — in the author's opinion — the most natural way to emphasize the tonal contrasts. It is open to the teacher, however, to use the minor key of the same signature if he find it more convenient so to do.

It will be natural to many a student to be affrighted at the extensive number of "Steps" provided for his delectation. He may, however, be reassured. In many cases, it will be possible to take a number of Steps simultaneously; in other instances, the fact that, at first, one only is advisable at a time, will go far to prove the urgency of this type of work, and will, at the same time, act as an incentive to keen and ever keener studentship. Moreover, it is not the number of Steps mastered which will ultimately count, so much as the accumulative influence of daily effort and the consequent development of the faculty to think harmonically as well as melodically.

It is almost futile to add that a preliminary aural grasp of every harmony presented upon the keyboard should be the consistent aim throughout, so obvious is the fact; yet, the student who desires to obtain every advantage from the study of the following pages will do well continuously and courageously to keep this fact before his mind. Only in this way is it possible to conceive that real and permanent power will at length become his assured possession.

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# HARMONY IN PIANOFORTE-STUDY

## PART I.

### Plain Harmony

**STEP I.** — Play any of the twelve major common chords in the root-position, each chord selected to exhibit several varieties of sound-distribution. (Ex. I.)

Ex. 1.

A.      B.      C.      D.

**Note 1.** — *The diatonic scale affords a certain clue to the formation of any common chord. Before proceeding to the chords of Step I, the student should therefore play one octave of the scale belonging to each of the major keys selected. The 1st, 3rd, and 5th degrees of the scale determine the pitch of the sounds which form the common chord of the tonic.*

**Note 2.** — *The common chord contains but three sounds; consequently, additional units or parts can be obtained only by repeating or doubling one or more of these sounds. It is in this way that the added sounds in Ex. I are obtained.*

**Note 3.** — *In vocal writing, the number of sounds in a chord is determined by the number of the voice-parts. No limitation of the kind exists in the case of chords intended for instrumental expression.*

**Note 4.** — *All chordal positions, in which the sounds are not individually perceptible to the ear, should be avoided. Ex. 2, A, is ineffective because of the closeness of position assigned to the three lowest sounds. The elimination of the lower 3rd, as in B, effects an immediate improvement.*

## Ex. 2.

A.                   B.

**Note 5.** — *The sounds of a chord should, under ordinary circumstances, be distributed at approximately equal distances. If any pronounced interval exist between one sound and another, this should, as a rule, be arranged between the bass sound and the sound next above. Such a separation of the bass sound from the upper sounds is particularly desirable when a chord is played at a low pitch. Thus, Ex. 2, B, played an octave lower, creates a species of aural confusion; on the other hand, Ex. 2, A, played an octave higher, is perfectly effective.*

**Note 6.** — *In the next Step the student will learn how to present a simple chord in decorated form. It will therefore be interesting and helpful first to play an example of such embellishment by a classic master. (Ex. 3.)*

## Ex. 3.

BEETHOVEN. Sonata, Op. 2, No. 3.

*Allegro con brio.*

*ff*

\* \* \* \* \*

**STEP II.** — Treat,装饰ively, any of the twelve major common chords in the root-position: (a) By chords presented in the form of figures, (Ex. 4); or (b) by well-defined passages of broken chords (Ex. 5).

## Ex. 4.

*Leggiero.*

*p*

## Ex. 5.

*Allegretto.*

**Note 7.** — In the above examples, it is necessary fully to appreciate the composite nature as well as the entire co-relationship and kinship of the various sounds. It is of equal importance that the ear should realize the influence of the root throughout. Ex. 6 is another version of Ex. 5, and illustrates the importance of the part played by the piano-forte pedal in passages of the kind. In this case the pedal retains the root of the chord throughout.

## Ex. 6.

**Note 8.** — The act of presenting a chord in decorative form is not completed by the mere succession of the sounds in the shape of figures, chordal or otherwise. Something more is required before such a passage can be said to be invested with musical significance. It is a first condition of success that the grouped figures should be presented in rhythmic form; Ex. 6 is a clearly cut rhythm of four bars. A second and very important condition is that the problems of stress and repose should receive careful consideration; Ex. 6 is represented as demanding a gradually increasing stress. The third condition almost claims priority by insisting upon the expression of each progression in some definite form of time; the examples just given fulfil this condition in each case. In brief, the student must not allow himself to ramble amid an incoherent maze of sounds; on the contrary, before reproducing his conception upon the instrument, he must cultivate the power mentally to conceive the type of progression which he desires to express. It should be his aim to set each example in a thoroughly musical and attractive environment.

**Note 9.** — Much can be achieved in the decorative expression of a common chord aided only by the elements of time, accent, and rhythm;

to which must, of course, be added emotional conception. Ex. 7 is a complete musical thought founded upon a single chord of the kind.

## Ex. 7.\*

Maestoso.

\* \* \* \* \*

**STEP III.**—Play examples of first inversions of any of the twelve major common chords. Each chord should be presented in various positions, the 3rd being in every case the lowest sound. (Ex. 8.)

## Ex. 8.

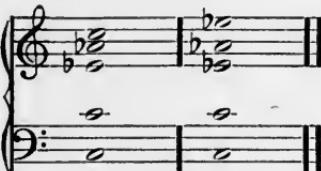
**Note 10.**—Step III illustrates the importance of listening to the bass sound of a chord. In a very particular sense, the bass is the most virile member of any chordal combination; and it is not too much to add that the harmonic instinct is strong in proportion as the fundamental sounds of harmony are continuously perceptible to the inward sense.

\* An approximation of a treatment played to the author by one of his younger students.

**Note 11.** — When the 3rd of a major common chord is in the bass — as in the case of a first inversion — it is usually ineffective to repeat it in another part except as an octave to the bass. — Ex. 9, A, is unpleasing; but this is avoided in B by the alteration in the uppermost part.

## Ex. 9.

A.



B.

\* \* \* \* \*

**STEP IV.** — Apply simple forms of decoration to any of the first inversions of the twelve major common chords. (Ex. 10.)

## Ex. 10.

*Brillante.*

\*

**Note 12.** — In this Step, it is very necessary to ensure that the 3rd of the chord be heard throughout the passage as the lowest sound. As a rule, the pedal should be used to retain this sound. (Cf. Notes 7 and 10.)

\* \* \* \* \*

**STEP V.** — Play examples of second inversions of major common chords; each chord to be presented in various positions, the 5th being in every case the lowest sound. (Ex. 11.) The substance of Note 10 should be recalled at this point.

## Ex. 11.

A.

B.

C.

D.



\* \* \* \* \*

**STEP VI.** — Apply decorative forms to the chords of Step V.  
(Ex. 12.)

Ex. 12.

*Leggiero.*

**STEP VII.** — Play examples of the twelve minor common chords in the root-position. By omitting the sharp, Ex. 1 may be translated into the tonic minor for illustration.

**Note 13.** — *The minor common chord should be built up from the 1st, 3rd, and 5th sounds of the minor scale. (Cf. Note 1.)*

\* \* \* \* \*

**STEP VIII.** — Treat, decoratively, any of the twelve minor common chords in the root-position. (*Cf. Exs. 4 and 5 translated into the tonic minor by the substitution of a minor 3rd.*)

\* \* \* \* \*

**STEP IX.** — Play examples of the first inversions of minor common chords. (*Cf. Ex. 8 translated into the minor by the alteration of the 3rd in the bass.*)

**Note 14.** — *The substance of Note 11 should be remembered in connection with the chords of this Step. Regarded generally, however, the indiscriminate doubling of the bass sound is less objectionable in the case of first inversions of minor common chords.*

\* \* \* \* \*

**STEP X.** — Apply decorative forms to the chords of Step IX. (*Cf. Ex. 10 translated into the tonic minor.*)

\* \* \* \* \*

**STEP XI.** — Play examples of second inversions of minor common chords. (*Cf. Ex. 11 translated into the tonic minor.*)

\* \* \* \* \*

**STEP XII.** — Apply decorative forms to the chords of Step XI. (*Cf. Ex. 12 translated into the tonic minor.*)

\* \* \* \* \*

## *Plain Harmony*

**STEP XIII.**— Having played one octave of any one of the twelve major scales (Ex. 13, A), sound the dominant common chord of that key (B).

Ex. 13.

A.

B.

**Note 15.**— The chords treated in Steps I to XII are presumed to be of a tonic, and therefore of a final, nature. The effect of finality is disturbed by playing the scale of the key before sounding the chord of the dominant, and the difference between a chord of completion and one of incompleteness becomes clear to the aural sense. A realization of the restless character of the dominant harmony, and the satisfaction it invariably finds in that of the tonic, lies at the root of all harmonic perception and endeavour.

\* \* \* \* \*

**STEP XIV.**— Play the common chords of the dominant and tonic in various major keys. The chords should be played individually after the manner of Ex. 14.

Ex. 14.

**Note 16.**— Step XIV is a necessary prelude to Step XV. It is not intended that the chords should be regarded as forming one progression, but that the student should be thoroughly well informed as to the tonal position of the harmonies which he will presently be required to play in harmonic combination.

**N.B.**— The chords of this Step should not be played in decorative form.

\* \* \* \* \*

**STEP XV.**— Play, in harmonic succession, the dominant and tonic chords of various major keys. (Ex. 15.) The chords should be attempted in as many positions as possible and the strength of the movement of the bass part from dominant to tonic carefully observed. (*Cf. Note 10.*)

## Ex. 15.

A.

B.

C.

**Note 17.** — Experiment will prove that the best effects are produced when the uppermost sounds remain the same in both chords, or move but a 2nd from the first chord to the next. Both types appear in Ex. 15. A is clearly more monotonous than either B or C. B is the strongest or most conclusive progression. The upward movement of the top part of C to the 3rd of the tonic harmony offers more freedom from the commonplace than if it descended to the root.

**Note 18.** — The student whose harmonic knowledge has been restricted to vocal part-writing will here be inclined to permit any power he may have gained to dominate his presentation of chords upon the pianoforte. When writing for voices, it is not only indispensable that the parts should be clearly individualized, but that the movement of each part should be perceptible to the ear. On the other hand, when writing for, or expressing harmonic progressions upon, the pianoforte, it is the effect of the chord in the mass which usually counts, and no restriction may be held to exist as regards the movement and treatment of the various members of each chord save those which are imposed by good sense and musicianly effect.

**Note 19.** — Extended positions of the chords may be obtained effectively by an intelligent use of the pedal. (Ex. 16.)

## Ex. 16.

A.

Ped.

\* Ped. \*

B.

ff

Ped.

\* Ped. \*

**STEP XVI.** — Apply simple forms of decoration to the dominant or tonic chords or to both. Ex. 17, A and B, illustrate such embellishment by means of a chordal figure; C and D, by the use of the arpeggio.

**Note 20.** — It will be found advisable first to sound the tonic chord of each key before proceeding to the complete progression; and this practice should be adopted generally in all future combinations.

## Ex. 17.

A.

B. *Lusingando.*

## C.

D. *Brillante.*

**Note 21.** — In the act of presenting harmonies in the florid manner above set forth, care should be taken mentally to preserve the original shape of the chord or chords embellished. At this stage, each arpeggio should be formed from a chord which, throughout the process of embellishment, is clearly perceived by the inward sense. For example, the original design of each chord embellished in Ex. 18, A, is outlined in B.

Ex. 18.

A. *Allegretto.*

BEETHOVEN. Sonata, Op. 31, No. 2, 3rd mov.

\* \* \* \* \*

**STEP XVII.** — Repeat the progression of Step XV many times consecutively, exemplifying the chords in a new position at each repetition. (Ex. 19.)

## Ex. 19.

Musical score for Example 19. It consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. The music starts with a piano dynamic (p) and includes lyrics: "cre scen do." The dynamic changes to forte (ff) at the end. Pedal points are marked with asterisks (\*). The bass staff has a sustained note with a fermata over it. The score concludes with a sixteenth-note flourish and a bass note with a '3' below it.

**STEP XVIII.** — Improvise short melodies in the major keys, the last two sounds of which will, in each case, provide a position for the introduction of the progression demonstrated in Step XV. (Exs. 20 and 21.)

## Ex. 20.

*Soavemente.*

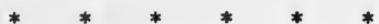
Musical score for Example 20. It consists of two staves. The top staff is in treble clef, B-flat key signature, and 6/8 time. The bottom staff is in bass clef, B-flat key signature, and 6/8 time. The dynamic is piano (p) throughout. The score features eighth-note patterns and includes a dynamic marking of *pp*.

## Ex. 21.

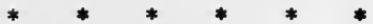
*Marcato.*

Musical score for Example 21. It consists of two staves. The top staff is in treble clef, B-flat key signature, and 4/4 time. The bottom staff is in bass clef, B-flat key signature, and 4/4 time. The dynamic is forte (f) throughout. The score features eighth-note patterns and includes a dynamic marking of *f*.

**Note 22.** — Step XVIII represents the beginning of musical self-expression, and is therefore of great importance. It is at this stage that the real function of harmony, the mission of the cadence, and the influence of the latter upon rhythmic expression, become clear to the musical sense.



**STEP XIX.** — Having played one octave of any harmonic minor scale, sound the dominant common chord of the same key. (Cf. Step XIII.)



**STEP XX.** — Play, in harmonic succession, the common chords of the dominant and tonic in various minor keys. The chords should be attempted in a large variety of positions. (*Cf.* Ex. 15 translated into the tonic minor by substituting a minor 3rd in the tonic harmony.)

**Note 23.** — It is more difficult for the average student to appreciate tonality in the minor key. It is therefore helpful first to express the two chords in connection with the complete scale. (Cf. Exs. 15 and 22.)

**Ex. 22.**

**Note 24.** — It is most important to observe that the harmony of the dominant is major in both modes, major and minor. (Cf. Exs. 15 and 22.)

\* \* \* \*

**STEP XXI.** — Apply forms of embellishment to the progressions of Step XX. (*Cf. Ex. 17.*)

\* \* \* \* \*

**STEP XXII.**—Repeat the progressions of Step XX many times consecutively, exemplifying the chords in a new position at each repetition. (*Cf.* Step XVII.)

\* \* \* \*

**STEP XXIII.** — Improvise short melodies in the minor keys, the last two sounds of which will, in each case, introduce the progression exemplified in Step XX. (Ex. 23.)

**Ex. 23.**

*Affettuoso.*

\* \* \* \* \*

**STEP XXIV.** — Having played one octave of a major scale (Ex. 24, A), sound the subdominant common chord of the same key (B).

Ex. 24.

A.

B.

**Note 25.** — *The student is here directed aurally to examine a chord which occasionally supplants the dominant harmony in a final cadence. It will be helpful to alternate Step XIII with Step XXIV; similarly, Step XV with Step XXV.*

\* \* \* \* \*

**STEP XXV.** — Connect the common chords of the subdominant and tonic in any of the twelve major keys. (Ex. 25.)

Ex. 25.

A.

B.

C.

**Note 26.** — *In the above examples, the strength of the movement of the bass part should be observed experimentally and comparison made with the same feature in the progressions of Ex. 15. Here, also, the best effects will be obtained by the player when the top part remains the same in both chords (B), or moves but a 2nd from one to the other (A and C). (Cf. Note 17.)*

\* \* \* \* \*

**STEP XXVI.** — Reproduce the progressions of Step XXV in embellished form.

\* \* \* \* \*

**STEP XXVII.** — Repeat the progressions of Step XXV many times consecutively, playing the chords in a new position at each repetition. (Ex. 26.)

## Ex. 26.

*Allegretto.*

\* \* \* \* \*

**STEP XXVIII.**—Improvise short melodies in the major keys, the last two sounds of which will, in each case, provide a position for the chords of the subdominant and tonic. (Ex. 27.)

## Ex. 27.

*Placido.*

\* \* \* \* \*

**STEP XXIX.**—Having played one octave of a minor scale in the harmonic form, sound the subdominant common chord of the same key. (Cf. Ex. 24.)

**Note 27.**—*A great difference between the dominant and subdominant harmonies is observable in the respective modes. Unlike the former, the chord of the subdominant varies with the mode, being a major chord in the major key and a minor chord in the minor key. An aesthetic variation of this type should be appreciated aurally to the fullest extent, and for this purpose Step XXIX should be alternated with Step XIV.*

\* \* \* \* \*

**STEP XXX.**—Combine the common chords of the subdominant and tonic in various minor keys. (Cf. Ex. 25 translated into the tonic minor by substituting minor thirds in both chords.)

\* \* \* \* \*

**STEP XXXI.**—Reproduce the progressions of Step XXX in decorated form. (Ex. 28.)

Ex. 28

\* \* \* \* \*

**STEP XXXII.** — Repeat the progression of Step XXX many times consecutively, playing the chords in a new position at each repetition. (*Cf.* Step XXVII.)

\* \* \* \* \*

**STEP XXXIII.** — Improvise short melodies in the minor keys, the last two sounds of which will, in each case, introduce the progression referred to in Step XXX. (Ex. 29.)

Ex. 29.

*Mesto.*

\* \* \* \* \*

**STEP XXXIV.** — Combine, in various major keys and in one unbroken progression, the common chords of the subdominant, dominant and tonic in the order given. The chords should be played in as many positions as possible. Great variety in melodic movement should also be attempted. Ex. 30 illustrates two of many possibilities.

Ex. 30.

A.

B.

Ped. \* Ped. \* Ped. \*

**Note 28.** — It may be pointed out that, in progressing from the subdominant to the dominant chords, the best results are obtained when the upper parts proceed in contrary movement to the bass part. This is the case in each of the above examples.

**Note 29.** — The chords of the subdominant, dominant and tonic should also be treated intensively after the manner of Exs. 19 and 26; and this procedure may be followed with advantage in the remaining Steps of this Part.

\* \* \* \* \*

**STEP XXXV.** — Treat, decoratively, the progressions of Step XXXIV. The embellishment may be in chordal form (Ex. 31) or in arpeggio-form. (Ex. 32.) In all cases the tonic chord should first be sounded. (*Cf.* Note 20.)

**Ex. 31.**

*Leggiero.*



**Ex. 32.**

*Con moto.*

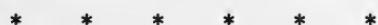
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**STEP XXXVI.**—Improvise short melodies in various major keys, the last three sounds of which will, in each case, provide a position for the chords of the subdominant, dominant and tonic. (Ex. 33.)

Ex. 33.

**STEP XXXVII.**—Combine, in various minor keys and in one unbroken progression, the common chords of the subdominant, dominant and tonic. (Cf. Ex. 30 translated into the tonic minor by substituting a minor 3rd in the first and last chords.) The chords should be presented in as many positions as possible and great variety of melodic movement attempted.

**Note 30.**—The combination given in this Step should be compared carefully and experimentally with the same combination in the major mode. (Step XXXIV.) In the major key, the chord of the dominant stands between two major chords; in the minor, it is between two minor chords. Nevertheless, it must be clear aurally that the bass part—I<sup>IV</sup>, V, I—is the same in either case. The tonic, dominant and subdominant, or the three primary members of tonality, are invariable both in the major and in the minor.



**STEP XXXVIII.**—Treat, decoratively, the progressions of Step XXXVII. (Cf. Exs. 31 and 32.)



**STEP XXXIX.**—Improvise short melodies in various minor keys, the last three sounds of which will, in each case, provide a position for the chords of the subdominant, dominant and tonic. (Ex. 34.)

Ex. 34.

*Grazioso.*

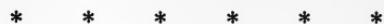
**STEP XL.** — Having played one octave of a major scale (Ex. 35), sound the common chord of the supertonic (B).

Ex. 35.

A.

B.

**Note 31.** — In the chord of the supertonic — a minor chord, as will be observed — the student is introduced to one of the tonal harmonies which, while highly important as members of the key, are lacking in the direct and positive effect peculiar to those of the dominant and sub-dominant. The latter chords, sounded in conjunction with the tonic harmony, provide the most perfect means of tonal satisfaction. The elementary student should therefore regard the remaining common chords of the scale as requiring the coöperation of the dominant chord for their clear expression in relation to key. The point involved may be expressed by a simple but helpful rule: — When in doubt, proceed to the dominant harmony.



**STEP XLI.** — Form progressions in various major keys, introducing the following chords in the order given: supertonic, dominant, tonic: (a) In plain form (Ex. 36, A); (b) in embellished form (B).

Ex. 36.

A.

B. *Leggiero.*

**Note 32.** — The movement of the bass part in the above example — II, V, I — should be observed and compared aurally with the same feature of Ex. 30, viz., IV, V, I. (Cf. Note 10.) The substitution of the chord of the supertonic for that of the subdominant necessarily widens the choice in melodic progression. The examples should not only be presented in as many chordal positions as possible, but each progression should contain a different melodic outline.

\* \* \* \* \*

**STEP XLII.** — Improvise short melodies in major keys, closing with the chords of the supertonic, dominant and tonic. (Ex. 37.)

**Ex. 37.**

*Largamente.*

\* \* \* \* \*

**STEP XLIII.** — Having played one octave of a major scale (Ex. 38, A), sound the submediant chord of the same key (B).

**Ex. 38.**

A.

**Note 33.** — As a secondary harmony of the key and, like that of the supertonic, a minor chord, the chord of the submediant is referred to in Note 31, q.v.

\* \* \* \* \*

**STEP XLIV.** — Proceed as in Step XLI, substituting the chord of the submediant for that of the supertonic. (Ex. 39.) To ensure correct tonal appreciation, begin, in each case, by sounding the harmony of the tonic.

**Ex. 39.**

A.

B.

*Comodo.*

**Note 34.** — The growing responsibility attending the use of new chords and of new chordal progressions renders it the more imperative that the student should be familiar, not only with the characteristic effect of each progression as a whole, but, in particular, with the individual movements of the respective bass parts. The bass movements of Ex. 30, IV, V, I; of Ex. 36, II, V, I; of Ex. 39, VI, V, I, should all be individualized clearly by the inward sense.

\* \* \* \* \*

**STEP XLV.** — Improvise short melodies in major keys, closing with the chords of the submediant, dominant and tonic. (Ex. 40.)

**Ex. 40.**

*Grazioso.*

\* \* \* \* \*

**STEP XLVI.** — Having played one octave of a major scale (Ex. 41, A), sound the common chord on the mediant of the same key (B).

**Ex. 41.**

A.

B.  $\frac{ff}{\text{Common chord on mediant}}$

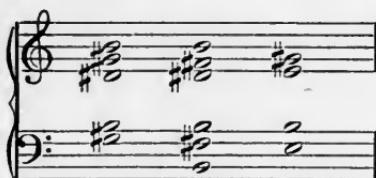
**Note 35.** — The chord of the mediant, like those of the submediant and supertonic, is a minor chord. It is another of the secondary harmonies referred to in Note 31, q.v.

\* \* \* \* \*

**STEP XLVII.** — Proceed as in Step XLI, substituting the chord of the mediant for that of the supertonic. (Ex. 42.) In each case, begin by sounding the chord of the tonic.

## Ex. 42.

A.



B.

*Dolce.*

**STEP XLVIII.** — Improvise short melodies in various major keys, closing with the chords of the mediant, dominant and tonic. (Ex. 43.)

## Ex. 43.

*Lento.*

**STEP XLIX.** — Play the chord of the dominant 7th and its inversions in various keys, major and minor. (Ex. 44.) Care must be taken to ensure an effective presentation of each chord.

## Ex. 44.

A. Root-position.

1st inversion.

2nd inversion.

3rd inversion.

B. Root-position.      1st inversion.      2nd inversion.      3rd inversion.

3rd in bass.      5th in bass.      7th in bass.

**Note 36.** — *The student is here called upon to appreciate the mental effect of essential dissonance, or that type of dissonance which is an integral and essential part of a prevailing harmony. The chords treated hitherto are in every case concordant; but the introduction of a discordant interval, such as the 7th of Ex. 44, brings into existence a chord which requires the succession of another harmony to satisfy, to complete or resolve the dissonance created. The process of satisfaction, completion, or — to give the term usually applied to it — resolution, is one of entire naturalness; and it should be particularly observed that the movement of the sound which forms the 7th is towards the 3rd of the tonic harmony, and that this feature is operative in every position or inversion of the chord.*

\* \* \* \* \*

**STEP L.** — Combine in one progression the root-position of the chord of the dominant 7th and the common chord of the tonic: —  
(a) In simple chordal form (Ex. 45, A); (b) in decorated form (B).

**Ex. 45.**

A.

B.

\* \* \* \* \*

**STEP LI.** — Resolve upon the tonic harmony, in various keys, major and minor, the first inversion of the chord of the dominant 7th: — (a) In plain form (Ex. 46, A); (b) in embellished form (B).

**Note 37.** — *It must be particularly observed that the quality of discordance is not impaired by the inversion of a chord which contains an essential dissonance. The aural necessity properly to resolve the 7th in Exs. 46, 47, and 48 is not less perceptible than in Ex. 45.*

## Ex. 46.

A.



B. *Semplice.*

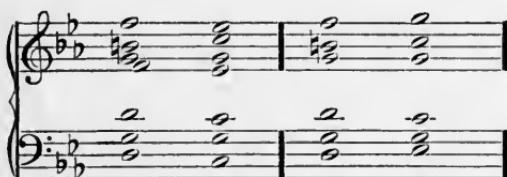
*p*

A musical staff in G major (one sharp) with a common time signature. The first measure starts with a bass note marked with an 'x'. It is followed by a sixteenth-note pattern: a bass note, a eighth-note, another bass note, and a eighth-note. The second measure starts with a bass note marked with an 'x'. It is followed by a sixteenth-note pattern: a bass note, a eighth-note, another bass note, and a eighth-note. Measures are separated by vertical bar lines.

**STEP LI<sup>I</sup>.** — Resolve upon the tonic harmony, in various keys, major and minor, the second inversion of the dominant 7th: — (a) In simple form (Ex. 47, A); (b) in decorated form (B).

## Ex. 47.

A.

B. *Leggieramente.*

A musical staff in G major (one sharp) with a common time signature. The first measure starts with a bass note. It is followed by a sixteenth-note pattern: a bass note, a eighth-note, another bass note, and a eighth-note. The second measure starts with a bass note. It is followed by a sixteenth-note pattern: a bass note, a eighth-note, another bass note, and a eighth-note. Measures are separated by vertical bar lines.

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**Note 38.** — It will be remarked that attention to the natural resolution of the 7th requires the last inversion of the chord to be followed by a first inversion of the tonic harmony. (Cf. Note 36.)

**Note 39.** — The last inversion brings into particular prominence the fact that the original dissonance of the chord is of a dual character. Not only is it the outcome of the fundamental and characteristic interval between the root and the 7th, but an additional dissonance is created between the 3rd and 7th in the form of a diminished 5th or its inversion, an augmented 4th. The individual effect of these two discordant intervals may be appraised by playing in two ways the chord given in Ex. 48: — (a) Omitting the 3rd, leaving thus the dissonance of the root and 7th only (Ex. 49, A); (b) omitting the root, the dissonance of the 3rd and 7th alone remaining (Ex. 49, B). If Ex. 48 be subsequently played, the greater richness of the effect obtained from the union of the two dissonances will be clearly demonstrated.

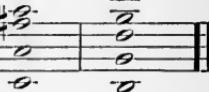
**Ex. 49.**

A.



\* \* \* \* \*

B.



\* \* \* \* \*

**STEP LIV.** — Improvise short melodies in major and minor keys alternately, the last two sounds of which will in each case afford an opportunity for the introduction of the dominant 7th and its resolution. (Ex. 50.)

**Ex. 50.**

*Con gusto.*

\* \* \* \* \*

**STEP LV.** — Play, in various major keys, harmonic progressions composed of the supertonic common chord, chord of the dominant 7th and tonic chord, each in the root-position: — (a) In chordal form; (b) in decorated form.

\* \* \* \* \*

**STEP LVI.** — Repeat the progressions of Step LV, introducing various inversions of the chords concerned: — (a) In chordal form; (b) in decorated form. (Ex. 51.)

Ex. 51.

*Delicato.*

**STEP LVII.** — Improvise short melodies in various major keys, closing with the progression referred to in Steps LV and LVI.

\* \* \* \* \*

**STEP LVIII.** — Play, in various major keys, progressions composed of the submediant common chord, chord of the dominant 7th and tonic chord, each being in the root-position: — (a) In chordal form; (b) in decorated form.

\* \* \* \* \*

**STEP LIX.** — Repeat the progressions of Step LVIII, introducing inversions of the chords concerned: — (a) In chordal form; (b) in decorated form.

\* \* \* \* \*

**STEP LX.** — Improvise short melodies in various major keys, closing with the progression referred to in Steps LVIII and LIX. (Ex. 52.)

Ex. 52.

*Piacevole.*

**Note 40.** — *The two forms of the minor scale known as the harmonic and melodic illustrate collectively the harmonic peculiarities of the minor key. Fundamentally, the harmonic form provides the framework for*

the tonal harmony; but the variable degrees of the melodic form are suggestive of further concords which enrich greatly the harmonic possibilities of the minor mode.

**STEP LXI.**—Having played one octave of a harmonic minor scale (Ex. 53, A), sound the subdominant common chord of the same key (B). Add the harmonies of the dominant 7th and tonic, playing the whole progression:—(a) In chordal form (C); (b) in embellished form (D).

**Ex. 53.**

Musical example 53 consists of four parts:

- A.** Treble clef, common time, key signature of one sharp (F# major). The melody starts on G and moves through A, B, C, D, E, F#, G, A, B, C, D, E, F#, G.
- B.** Treble clef, common time, key signature of one sharp. The chord progression is B7 (B, D, G, B), E7 (E, G, B, E), and A (A, C, E, G).
- C.** Treble clef, 2/2 time, key signature of one sharp. The chords are B7, E7, and A.
- D. Brillante.** Treble and bass staves, 2/4 time, dynamic f. The bass part features sustained notes with grace notes. The progression is marked with asterisks (\*).

\* \* \* \* \*

**STEP LXII.**—Proceed as in Step LXI, substituting the chord of the submediant for that of the subdominant. (Ex. 54).

**Ex. 54.**

Musical example 54 consists of four parts:

- A.** Treble clef, 2/2 time, key signature of two flats. The melody starts on G and moves through A, B, C, D, E, F, G, A, B, C, D, E, F, G.
- B.** Treble clef, 2/2 time, key signature of two flats. The chord progression is E7 (E, G, B, E), A (A, C, E, G), and D (D, F, A, C).
- C.** Treble clef, 2/2 time, key signature of two flats. The chords are E7, A, and D.
- D. Grazioso.** Treble and bass staves, 8/8 time, dynamic f. The bass part features sustained notes with grace notes. The progression is marked with asterisks (\*).

Ped. \* Ped. \* Ped. \*

\* \* \* \* \*

**STEP LXIII.**— Improvise short melodies in various minor keys, closing with either of the progressions referred to in Steps LXI and LXII. (Ex. 55.)

**Ex. 55.**

### *Giocoso.*

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and 6/8 time. It features a treble clef, a key signature of two sharps, and a dynamic marking of  $p$ . The bottom staff is in G major (one sharp) and 8/8 time. It features a bass clef, a key signature of one sharp, and a dynamic marking of  $\frac{8}{8}$ . Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic and includes a crescendo dynamic. The score concludes with a repeat sign and a double bar line.

**STEP LXIV.** — Play one octave of various melodic minor scales, harmonizing the last three sounds as in Ex. 56.

**Ex. 56.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of B-flat major (two flats). The bottom staff uses a bass clef and has a key signature of E-flat major (three flats). Both staves are in common time (indicated by 'C'). Measure 1 starts with a half note followed by a quarter note, a dotted half note, and a half note. Measure 2 starts with a half note followed by a quarter note, a dotted half note, and a half note.

**Note 41.** — The chord of the supertonic is represented in Ex. 56 as formed upon the melodic form of the scale. In this phase the chord is a common chord, and may be used with the absolute freedom usual in all harmonies of the kind.

\* \* \* \* \*

**STEP LXV.**—Play an octave of the ascending form of various minor scales, harmonizing, in each case, the last three sounds as in Ex. 57.

## Ex. 57.

**Note 42.** — The chord of the supertonic is represented in Ex. 57 as formed upon the harmonic form of the scale. In this phase it is not a common chord, and requires to be used with some discretion.

\* \* \* \* \*

**STEP LXVI.** — Connect the chords of the supertonic, dominant and tonic in various minor keys. (Ex. 58.) Sound the tonic chord first in all cases. (Cf. Note 20.)

## Ex. 58.

*Leggiero.*

\* \* \* \* \*

**STEP LXVII.** — Improvise short melodies in various minor keys, closing with the progression referred to in Step LXVI. (Ex. 59.)

## Ex. 59.

*Espressivo.*

\* \* \* \* \*

**STEP LXVIII.** — Having played one octave of a descending melodic minor scale (Ex. 60, A), sound that form of the chord of the mediant which is constructed upon the same scale (B). Follow the chord by suitable harmony and conclude with the tonic chord (C).

## Ex. 60.

A.

B.

\* \* \* \* \*

C.

**STEP LXIX.**—Having played one octave of an ascending harmonic minor scale (Ex. 61, A), sound that form of the chord of the mediant which is constructed upon the same scale (B). Follow the chord by suitable harmony and conclude with the chord of the tonic (C).

## Ex. 61.

A.

B.

C.

**Note 43.**—It is important to remark the nature of the difference between the two types of chord peculiar both to the supertonic and to the mediant. As exemplified in Steps LXIV and LXVIII, these chords are concordant; in Steps LXV and LXIX they are discordant. In the latter phase, they call for that particular form of harmonic treatment known as resolution. (Cf. Note 36.) The most elementary resolution is, in both cases, effected by the succession of the chord a 4th above. Therefore, the student will do well to resolve the supertonic chord with the diminished 5th upon the chord of the dominant; the mediant chord with the augmented 5th upon that of the submediant.

\* \* \* \* \*

**Note 44.**—The student will now be called upon to appreciate the various mental effects obtained from one common chord by change of tonal environment. Thus, the major common chord in Ex. 62, A, is that of the tonic; in B, that of the dominant; in C, that of the subdominant; in D, it appears as the dominant harmony of a minor key; in E, as that of the submediant, also of a minor key.

## Ex. 62.

A.

B.

Musical staff B. Treble clef. Scale notes: A, B, C, D, E, F, G. Chords: A major (A-C-E), D major (D-F-A), G major (G-B-D).

C.

Musical staff C. Treble clef with one sharp (F#). Scale notes: B, C, D, E, F#, G. Chords: B major (B, D, G), E major (E, G, B).

D.

Musical staff D. Treble clef with two sharps (F# and C#). Scale notes: C, D, E, F#, G, A, B. Chords: C major (C, E, G), F# major (F#, A, C#), B major (B, D, G).

E.

Musical staff E. Treble clef with one sharp (F#). Scale notes: D, E, F#, G, A, B, C. Chords: D major (D, F#, A), G major (G, B, D), C major (C, E, G).

**STEP LXX.** — Select various major common chords, trace them through the five keys in which they occur individually, and treat them in the manner exemplified by Ex. 62. In each case the mental grasp should first be stimulated by playing one octave of the scale concerned or by sounding the chord of the tonic.

\* \* \* \* \*

**Note 45.** — *The same process may be continued in connection with minor common chords. Thus, the chord in Ex. 63, A, is that of the tonic; in B, that of the subdominant; in C, it is transferred to the major key and appears as the chord of the supertonic; in D, as that of the submediant; in E, as that of the mediant.*

**Ex. 63.**

A.

Musical staff A. Treble clef with one flat (B-flat). Scale notes: G, A, B, C, D, E, F. Chord: G major (G, B, D).

B.

Musical staff B. Treble clef with one flat (B-flat). Scale notes: A, B, C, D, E, F, G. Chord: C major (C, E, G).

C.

Musical staff C. Treble clef with one sharp (F#). Scale notes: C, D, E, F#, G, A, B. Chord: E major (E, G, B).

D.

E.

**STEP LXXI.** — Select various minor common chords, trace them through the five keys in which they occur individually, and treat them in the manner suggested by Ex. 63. Begin, in each case, by playing one octave of the scale involved.

**Note 46.** — *It is impossible to exaggerate the importance of the tonal appreciation connected with Steps LXX and LXXI. The positive and negative elements of tonality — whether major or minor — are symbolized by the admixture of major and minor chords contained within every form of key; and the mental discrimination which realises the perpetual presence of these two forms of chordal expression in music of every type is the gateway to an understanding of harmony in its most occult forms.*

\* \* \* \* \*

**Note 47.** — *The discords referred to in this Part are, in all cases, exemplified with their most natural form of resolution. If a resolution of this nature were invariably applied to every discord, the expression of harmony would sink to the level of mere conventionalism. As soon as the student has grasped the elements of the idea embodied within the act of resolution and has proved his grasp by illuminative exemplification, he should proceed to experiment with the less general, if less natural, phases of resolution; bearing in mind that the thought which underlies the process is that of the absorption of dissonance in another harmony, and that, provided that the absorption be complete, any resolution of a discord is acceptable to the musical sense. We append a few resolutions of the chord of the dominant 7th. In Ex. 64, A, the chord is resolved upon the harmony of the submediant; in B, upon that of the subdominant; in C, upon that of the supertonic.*

**Ex. 64.**

*Leggiero.*

A.

B. *Cantabile.*

C. *Vivo.*

**STEP LXXII.** — Improvise progressions in major and minor keys, introducing examples of various resolutions of the dominant 7th: —  
(a) In chordal form; (b) in decorated form. (Ex. 64.)

\* \* \* \* \*

**STEP LXXIII.** — Combine any of the chords — inverted or un-inverted — referred to in this Part. The following combinations should be regarded merely as suggestive. Each progression should be presented both in simple chordal form and in florid or decorated form.

**(A) Major Keys.**

- (1) Tonic — subdominant — dominant (7th) — tonic.
- (2) Tonic — mediant — submediant — dominant (7th) — tonic.
- (3) Tonic — submediant — supertonic — dominant (7th) — tonic.
- (4) Tonic — dominant — supertonic — subdominant — dominant — tonic.

**(B) Minor Keys.**

- (1) Tonic — subdominant — dominant (7th) — tonic.
- (2) Tonic — submediant — subdominant — tonic.
- (3) Tonic — submediant — harmonic supertonic — dominant (7th) — tonic.
- (4) Tonic — dominant — harmonic mediant — submediant — subdominant — tonic.

**End of Part I.**

## PART II

### Auxiliary Sounds

**Note 48.** — Music is composed of two species of sounds: — (a) Those which form a part of the prevailing chord or harmony, (b) those which are foreign to the harmony. All the sounds referred to or described in Part I are of the former species; those indicated by asterisks in Ex. 65 belong to the latter.

Ex. 65.

etc.

**Note 49.** — An introductory experiment is necessary to explain the operation and nature of auxiliary sounds. A series of repeated sounds may be played during the continuance of a chord of which the repeated sounds do not form a part. (Ex. 66, A.) No explanation will be necessary to indicate the unmusical character of the effect produced. If, however, the same sounds are followed immediately by sounds of the harmony (B), the process satisfies the musical sense. This process is analogous to the act of resolution referred to in Note 36.

Ex. 66.

B.



**STEP LXXIV.** — Play examples of single major and minor common chords. In each case, introduce auxiliary sounds as in Ex. 66, *B*, repeating them several times before the act of resolution.

N. B. — Each auxiliary must be one scale-degree above any one sound of the chord selected.

\* \* \* \* \*

**Note 50.** — *An auxiliary sound stands in the place of the harmonic sound which it displaces temporarily. The characteristic dissonance of such a sound arises from the fact that the sound of resolution is mentally inferred at the moment when the auxiliary is heard. Hence, the sounds indicated by asterisks in Ex. 67, A, are not auxiliary sounds, because the ear expects them to be followed by the harmonic sounds which they have displaced. In B, on the contrary, the sounds similarly marked are in each case resolved upon the neighboring harmonic sounds, and the ear is satisfied.*

Ex. 67.

**STEP LXXV.** — With the left hand play the tonic chord of any major key; with the right hand play successively: — (a) A sound of the harmony, (b) an auxiliary sound one scale-degree above, (c) the original harmonic sound. Repeat in various major keys. The process is illustrated by Ex. 68, and may be adapted to different times and figurations.

Ex. 68.

\* \* \* \* \*

**Step LXXVI.** — Proceed as in Step LXXV, playing the moving part below the chord. (Ex. 69.)

**Ex. 69.**

Musical score for Example 38. The top staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 8/8. The music consists of two measures. The first measure has a bass note followed by a eighth-note triplet. The second measure has a bass note followed by a sixteenth-note triplet. The score concludes with six asterisks at the bottom.

**STEP LXXVII.**—Transfer Steps LXXV and LXXVI to minor keys.

\* \* \* \* \*

**Note 51.** — Auxiliary sounds may consist of the scale-degree of the prevailing key or of sounds which belong specifically to the chromatic scale of the same key. Those treated hitherto are of the former kind; those now to be considered include the latter.

**STEP LXXVIII.**—With the left hand, play the tonic chord of any major key; with the right hand, play in succession:—(a) A sound of the harmony, (b) an auxiliary sound one semitone below, (c) the original harmonic sound. (Ex. 70.) Repeat in several major keys, employing various time-groupings and figurations.

**Ex. 70.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by '4'). It contains six measures of music, starting with a dotted half note followed by a series of eighth notes. The bottom staff uses a bass clef and a common time signature (indicated by '4'). It also contains six measures, starting with a dotted half note followed by a series of eighth notes. The music concludes with a double bar line and repeat dots at the end of measure 12.

**STEP LXXIX.** — Proceed as in Step LXXVIII, playing the moving part below the chord. (Ex. 71.)

**Ex. 71.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of B-flat major (two flats). The bottom staff uses a bass clef and has a key signature of B-flat major (two flats). Measure 11 starts with a half note in the treble staff followed by a whole note in the bass staff. Measure 12 starts with a half note in the treble staff followed by a whole note in the bass staff.

**STEP LXXX.** — Transfer Steps LXXVIII and LXXIX to minor keys.

\* \* \* \* \*

**Note 52.** — The auxiliary sounds considered hitherto have been centred round the individual members of a single chord. No provision has yet been made for progressing from one sound of a chord to another. In a broad sense, this may be illustrated by a passage passing through every sound of the scale during the prevalence of the tonic harmony. (Ex. 72.)

Ex. 72.



\* \* \* \* \*

**STEP LXXXI.** — Play scale-passages above or below the tonic harmony of various major keys after the manner of Ex. 73.

Ex. 73.



\* \* \* \* \*

**STEP LXXXII.** — Transfer Step LXXXI to minor keys, using (a) the harmonic scale, (b) the melodic scale.

\* \* \* \* \*

**STEP LXXXIII.** — Introduce diatonic auxiliary sounds between the various members of major common chords. This should be done in various times, with diverse figurations and at various octaves. It will be noted (Ex. 74) that a single auxiliary suffices between the root and 3rd or between the 3rd and 5th; while, between the 5th and octave, two such sounds are necessary.

Ex. 74.



\* \* \* \* \*

**STEP LXXXIV.** — Proceed as in Step LXXXIII, playing the moving part below the chord. (*Cf.* Exs. 69 and 71.)

\* \* \* \* \*

**STEP LXXXV.** — Transfer Steps LXXXIII and LXXXIV to minor keys, using (a) the harmonic scale, (b) the melodic scale. (Ex. 75.)

**Ex. 75.**

*Moderato.*

**Note 53.** — *The use of the melodic minor scale enjoined here will demonstrate the origin of the name and the purpose of the scale in the most effective manner. Speaking broadly, the major 6th and major 7th are employed in ascending passages, the minor 6th and minor 7th in those which move downwards.*

\* \* \* \* \*

**STEP LXXXVI.** — Introduce chromatic auxiliary sounds between the various sounds of major common chords. As before, different times and figurations should be attempted. Ex. 76 is a chromatic version of Ex. 74.

**Ex. 76.**

\* \* \* \* \*

**STEP LXXXVII.**— Proceed as in Step LXXXVI, playing the moving part below the chord.

\* \* \* \* \*

**STEP LXXXVIII.**— Transfer Steps LXXXVI and LXXXVII to minor keys. Ex. 77 is a chromatic version of Ex. 75.

**Ex. 77.**

*Moderato.*

\* \* \* \* \*

**Note 54.**— *The student has now demonstrated his power to form an independent melody upon one harmony. It is extremely rare, however, to find a melody constructed upon so limited a basis. Variety in melodic formation calls for the use of many harmonies, and the facility with which an auxiliary sound joins two members of the same chord is but a faint indication of its power to connect sounds belonging to different harmonies. The continuity of the melody of Ex. 78 is the outcome of the use of the auxiliary sounds indicated by the asterisks.*

**Ex. 78.**

*Andante.*

**STEP LXXXIX.** — Combine the dominant and tonic chords in various major keys. Add a diatonic melody, using auxiliary sounds in the process. (Ex. 79.) Sound the tonic harmony before each example. (*Cf.* Note 20.)

Ex. 79.

**STEP XC.** — Transfer Step LXXXIX to minor keys.

\* \* \* \* \*

**STEP XCI.** — Repeat Steps LXXXIX and XC, employing occasional chromatic auxiliary sounds. Ex. 80 is a chromatic version of Ex. 79.

Ex. 80.

**STEP XCII.**—Combine the chords of the subdominant, dominant and tonic in various major keys. Add a diatonic melody, employing auxiliary sounds in the process. Sound the tonic harmony before playing each example. (*Cf.* Note 20.)

\* \* \* \* \*

**STEP XCIII.**—Transfer Step XCII to minor keys. (Ex. 81.)

Ex. 81.

\* \* \* \* \*

**STEP XCIV.**—Repeat Steps XCII and XCIII, employing occasional chromatic auxiliary sounds. Ex. 82 is a chromatic version of Ex. 81.

Ex. 82.

\* \* \* \* \*

**Note 55.** — It is an essential characteristic of all auxiliary sounds that they should proceed to their sounds of resolution by the step of a second; but it is not necessary that they should be approached in the same manner. Any auxiliary sound may be approached by leap. The auxiliaries in Ex. 83 are thus treated in every instance.

## Ex. 83.

*Moderato.*

Ped. \* Ped. \* Ped. \*

\* \* \* \* \* \*

cresc. dim.

**STEP XCV.** — Add to various tonic chords, major and minor, melodic passages containing diatonic auxiliary sounds approached by leap. (Ex. 84.)

## Ex. 84.

*Teneramente.*

Ped. \* Ped. \* Ped. \*

dim.

Ped. \* Ped. \* Ped. \*

\* \* \* \* \* \*

**STEP XCVI.** — Form, upon the following harmonic bases, melodies containing diatonic auxiliary sounds approached by leap.

## (A) Major Keys.

- (1) Tonic, dominant, tonic.
- (2) Tonic, subdominant, dominant, tonic.
- (3) Tonic, submediant, supertonic, dominant, tonic.

## (B) Minor Keys.

- (1) Tonic, dominant, tonic.
  - (2) Tonic, subdominant, dominant, tonic.
  - (3) Tonic, subdominant, submediant, dominant, tonic.
- \* \* \* \* \*

**STEP XCVII.** — Add to various tonic chords, major and minor, melodic passages containing chromatic auxiliary sounds approached by leap.

**Note 56.** — *The direction to add chromatic auxiliary sounds must not be interpreted as meaning that every sound of the kind is to be chromatic. Ex. 85 is a chromatic version of Ex. 83; and the student will remark that auxiliary sounds of both types, diatonic and chromatic, are included.*

## Ex. 85.

*Moderato.*

*Ped. \**      *Ped. \**      *Ped. \**

\* \* \* \* \*

**STEP XCVIII.** — Form, upon the harmonic bases given in Step XCVI, melodies containing chromatic auxiliary sounds approached by leap.

\* \* \* \* \*

**Note 57.** — *Auxiliary sounds may occur upon a non-accented beat or upon the weaker part of an accented beat; or they may be introduced upon an accented beat or upon the stronger part of any beat, accented or unaccented. The appoggiatura furnishes a familiar example of the latter kind. The auxiliaries treated hitherto fall upon the weaker parts of the bars or beats; in Ex. 86 they occur throughout upon the stronger.*

## Ex. 86.

*Allegretto.*

**STEP XCIX.** — With the left hand, play the tonic chord of any major key and in any position or inversion; with the right hand, add a melody containing accented diatonic auxiliary sounds after the manner of Ex. 86.

\* \* \* \* \*

**STEP C.** — Proceed as in Step XCIX, playing the moving part in the bass. (Ex. 87.)

**Ex. 87.**

*Allegretto.*

\* \* \* \* \*

**STEP CI.** — Transfer Steps XCIX and C to minor keys. (Ex. 87.)

\* \* \* \* \*

**STEP CII.** — Proceed as in Steps XCIX and C, playing each auxiliary sound at the distance of a semitone below the harmonic sound. This will entail the use of chromatic auxiliary sounds. (Ex. 88.)

**Ex. 88.**

*Espressivo.*

\* \* \* \* \*

**STEP CIII.** — Transfer Step CII to minor keys.

\* \* \* \* \*

**STEP CIV.**—Form, upon the harmonic bases given in Step XCVI, melodies containing examples of diatonic accented auxiliary sounds. (Ex. 89.)

## Ex. 89.

*Generoso.*

**STEP CV.**—Proceed as in Step CIV; but introduce auxiliary sounds of both types, diatonic and chromatic.

\* \* \* \* \*

**Note 58.**—One of the most striking evidences of the value of the auxiliary sound in respect to musical effect is obtained by sounding the auxiliary together with the chord upon which it is superimposed; and, it may be added, no slight difficulty is often experienced by the student who, in such cases, is inclined to confuse the foreign sounds with those belonging to the prevailing harmony. The auxiliary sounds in Ex. 90 are all easily recognisable as such, but the charm which accompanies their dissonance against the respective chords may not be immediately perceptible. The harmonic education of the ear is rarely of greater importance than in this particular phase of aural appreciation.

## Ex. 90.

*Sonore.*

**STEP CVI.** — Incorporate auxiliary sounds, diatonic or chromatic, with the members of the tonic harmony in various keys, major and minor: (a) In plain form (Ex. 91, A); (b) in decorated form (B).\*

## Ex. 91.

A.

B. *Grazioso.*

**STEP CVII.** — Proceed as in Step CVI, taking the dominant and tonic chords as the basic harmony. (Ex. 92.)

## Ex. 92.

*Grazioso.*

\* This may appear to be an unnecessary repetition of Steps XCIX, etc. It must be observed, however, that the attention of the student is here directed to the *chordal* aspect of the auxiliary sound as compared with that phase of the sound which is more particularly concerned with passing from one melodic sound to another.

**STEP CVIII.** — Improvise phrases containing chords treated as in Ex. 90. The harmonic bases given in Step XCVI may be regarded as suggestive.

\* \* \* \* \*

**Note 59.** — *The law which directs the resolution of an auxiliary sound by the step of a 2nd is apparently broken in Ex. 93. This, however, is not the case. The auxiliary sounds above and below the har-*

**Ex. 93.**



monic sounds A and F are both brought into play and the resolution is therefore only postponed. This most useful device is known as a "changing-note," and the term implies the obvious changing of one auxiliary for another. One of the most familiar examples of the use of changing-notes may be found in the first subject of Weber's "Rondo Brillante" in E flat, of which we quote the first bars. (Ex. 94.)

**Ex. 94.**

*Moderato e con grazia.*

**STEP CIX.** — Form changing-notes upon various chords, major and minor; or upon various combinations of chords. (Ex. 95.)

Ex. 95.

*Allegro.*

\* \* \* \* \*

**Note 60.** — We have seen that the use of auxiliary sounds below the members of a chord entails the introduction of chromatic sounds on those foreign to the key-signature. Sounds of this nature may be freely employed in passing from chord to chord, provided that the one condition common to the use of all auxiliary sounds be observed — that resolution be effected strictly by conjunct means or, in other words, by the step of a 2nd. (Cf. Note 55.) Ex. 96 contains sounds of this kind.

Ex. 96.

*Lusingando.*

\* \* \* \* \*

**Note 61.** — The student is now in a position to improvise progressions formed upon the tonal harmonies generally, and it should be his ambition steadily to increase the number of chords used. The chordal

successions outlined in Step XCVI have been frequently used as examples of basic harmonies, and they possess, at least, the merits of simplicity and directness. But the student must no longer be content to limit his exemplification to harmonic conventions; on the contrary, he must begin to experiment in the broadest possible manner. The combinations opened up by the accented auxiliary sound are practically inexhaustible; and, at the present stage, there is no better way of cultivating aural discernment and facility in musical self-expression.

**End of Part II.**

## PART III

### Cadences

**Note 62.** — Before proceeding to the substance of this Part, the student is counselled to make a careful examination of Lussy-Dutoit's "Short Treatise on Musical Rhythm."\* It is impossible to progress to any extent in harmonic facility until the connection between harmony and the musical cadence, as the defining medium of rhythm, is perfectly clear to the musical sense.

**Note 63.** — In musical parlance and regarded broadly the cadence is the close of a musical thought. The following thoughts from Beethoven's Sonatas may be played at this point to illustrate the function of the final cadence, the attention being confined in each case to the effect of the last two harmonies:

- Op. 2, No. 1: second mov., bars 23 to 27.
- Op. 2, No. 3: first mov., bars 9 to 13.
- Op. 2, No. 3: third mov., bars 8 to 16.
- Op. 7: fourth mov., bars 1 to 8.
- Op. 10, No. 2: second mov., bars 1 to 8.
- Op. 14, No. 1: third mov., bars 1 to 8.

**Note 64.** — Two chordal combinations of a cadential nature were referred to in the course of Part I (Steps XV, XX, XXXV, XXX). Since these are generally used at the close of musical thoughts, they form examples of the final cadence or the full stop of the musical language.

**Note 65.** — Scarcely less important than the cadence itself is the harmony by which it is approached. The many Steps of Part I which call for the combination of three chords will have prepared the student to approach the dominant harmony in various effective ways; but since it is not possible to conceive a cadence in the absence of an idea to be cadenced, he should strive to gain the utmost facility in the expression of the harmonies which form the main part of each thought. The transition to the closing harmonies will then be natural and free from artificiality. The elementary combinations suggested in Step XCVI may first be used as basic models for the expression of properly cadenced progressions.

\* English translation by the author (Winthrop Rogers, Ltd.).

**STEP CX.**—Improvise short harmonic progressions in various major keys, ending with a full close in the tonic. Place the 3rd in the uppermost part of the penultimate or dominant chord, so that it may proceed naturally to the octave of the tonic in the final chord.

\* \* \* \* \*

**STEP CXI.**—Transfer Step CX to minor keys.

\* \* \* \* \*

**Note 66.**—A perfect cadence is often presented in such a manner that the effect of finality is modified considerably. Thus, the tonic chord may contain the 3rd or 5th in the top part; in either case, the final force will be greatly lessened. In Ex. 97 both types are illustrated; the cadence at \* is but semi-final; that at \*\* is absolute.

Ex. 97.

BEETHOVEN. Sonata, Op. 90.

The musical score consists of three staves of piano music. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The key signature is two sharps (G major). The time signature is common time (indicated by '4'). The music begins with a series of chords in the treble clef staff, some with grace notes. A cadence is reached, marked with an asterisk (\*). The middle staff continues the melody, and the bottom staff provides harmonic support with sustained notes and chords. The music concludes with a final cadence marked with double asterisks (\*\*).

\* \* \* \* \*

**STEP CXII.**— Improvise short harmonic progressions in various major keys, ending, in each case, with a perfect cadence in the tonic of the non-absolute type.

\* \* \* \* \*

**STEP CXIII.** — Transfer Step CXII to minor keys.

\* \* \* \* \*

**Note 67.** — Like their prototypes, the stop-points of literature, the cadences of music are definitely final, semi-final, or distinctly non-final; further, an infinity of shade significances lie between the extremes of absolute finality and absolute non-finality. Thus, the semi-finality of the dominant-tonic cadence just illustrated may, as in Ex. 98, be made still less final by the use of inversions.

**Ex. 98.**

*Maestoso.*

A musical score for piano in 4/4 time, key of A major (three sharps). The top staff shows a melodic line with various note heads and rests, some marked with an 'x'. The bottom staff shows harmonic bass notes. Measure 11 ends with a forte dynamic (f) and measure 12 begins with a diminuendo (dim.). Measure 12 concludes with a piano dynamic (p).

**STEP CXIV.**— Improvise, in various major keys, short progressions ending with the dominant-tonic cadence, one chord or both chords being in inverted form.

**N.B.** — The last inversion of the dominant 7th (Step LIII) may be used most aptly for this purpose.

\* \* \* \*

**STEP CXV.** — Transfer Step CXIV to minor keys.

\* \* \* \* \*

**STEP CXVI.** — Improvise, in various major keys, short rhythmic progressions; ending, in each case, with the subdominant-tonic cadence, both chords being in the root-position. (Ex. 99.) (*Cf.* Step XXV.)

**Ex. 99.**

## Lusingando.

Musical score for piano, Lusitanoo section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. It features a melody with various note heads, some marked with an asterisk (\*). The bottom staff is in bass clef, 3/4 time, and G major. It provides harmonic support with chords. The section begins with a dynamic of *p*, followed by a crescendo (cresc.) and a decrescendo (dim.). The score is titled "Lusitanoo."



**Note 68.** — This cadence is comparatively seldom used to indicate finality in instrumental music, but it is of frequent occurrence in choral and particularly in church music. The student should, however, be familiar with its use at the keyboard.

\* \* \* \* \*

**STEP CXVII.** — Transfer Step CXVI to minor keys.

\* \* \* \* \*

**STEP CXVIII.** — Proceed as in Step CXVI, but present each cadence in inverted form.

**Ex. 100.**

*Deciso.*

\* \* \* \* \*

**STEP CXIX.** — Transfer Step CXVIII to minor keys. (Ex. 100.)

\* \* \* \* \*

**Note 69.** — Many varieties exist of the cadence used to produce an effect of non-finality, of incompleteness and abeyance of idea. The most usual form is that in which the harmony of the dominant is the last heard. (Ex. 101.)

Ex. 101.

*Allegro vivace.*

BEETHOVEN. Sonata, Op. 31, No. 1.

**Note 70.** — In a non-final cadence, any harmony may precede that of the dominant.

**STEP CXX.** — Improvise short progressions in various major keys; ending, in every case, upon the harmony of the dominant.

\* \* \* \* \*

**STEP CXXI.** — Transfer Step CXX to minor keys.

\* \* \* \* \*

**Note 71.** — A very general form of the non-final cadence consists of the second inversion of the tonic harmony and the root-position of the dominant, both formed upon the same bass sound. (Ex. 102.)

Ex. 102.

*Tempo di Menuetto.*

BEETHOVEN. Sonata, Op. 49, No. 2.

\* \* \* \* \*

**STEP CXXII.** — Improvise short progressions in various major keys; ending, in every case, with the cadence described in Note 71.

\* \* \* \* \*

**STEP CXXIII.** — Transfer Step CXXII to minor keys.

\* \* \* \* \*

**Note 72.** — A phrase or progression which ends upon the tonic harmony produces an effect of completeness; ended upon the harmony of the dominant, the effect is one of incompleteness, of thought-suspension. Hence it follows that when a melody or musical thought consists of two phrases, the first is usually terminated by an incomplete or dominant cadence, the second by a complete or tonic cadence. (Ex. 103.)

## Ex. 103.

*Largo appassionato.*

BEETHOVEN. Sonata, Op. 2, No. 2.

The musical example consists of three staves of piano music. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in common time (indicated by '4'). The first staff shows a steady bass line with eighth-note chords. The second staff begins with a bass note followed by a series of eighth-note chords. The third staff starts with a dynamic 'sf' and features a melody line above a sustained bass line.

**STEP CXXIV.** — Improvise two phrases, the second being of the nature of a response to the first; the first phrase to end upon the dominant harmony, the second upon that of the tonic.

\* \* \* \* \*

**STEP CXXV.** — Transfer Step CXXIV to minor keys.

\* \* \* \* \*

**Note 73.** — *An effect of great harmonic significance is often produced by the skilful avoidance of a direct cadence. The penultimate sound in the melody of Ex. 104 is accompanied by the dominant harmony, and the trained musical sense will expect the tonic harmony to follow. The chord of the submediant is, however, substituted, the cadence natural to the passage being, as it were, thwarted or left in the lurch.*

Ex. 104.

*Allegro.*

BEETHOVEN. Sonata, Op. 10, No. 3.

**STEP CXXVI.** — Improvise single phrases in various major keys. The penultimate sound of each melody must be accompanied by the dominant harmony, the latter being followed unexpectedly by the submediant chord in place of that of the tonic.

\* \* \* \* \*

**STEP CXXVII.** — Transfer Step CXXVI to minor keys.

**Note 74.** — *The difference of effect between the two phases of the submediant harmony used in this manner is most marked. The submediant chord of the major key is minor (cf. Ex. 38); in the minor key the same chord is major (cf. Ex. 54). Moreover, the movement of the bass part varies with the mode. In the major key the bass progresses a whole tone from the 5th to the 6th degree; in the minor the movement is but a semitone. It is the natural result of these differences to bestow upon the interrupted cadence in the minor mode an effect of greater unexpectedness and, relatively, of greater brilliance.*

\* \* \* \* \*

**STEP CXXVIII.** — Improvise musical thoughts consisting of two phrases in various major keys; the first phrase to end with the interruption of a cadence, the second with a full close in the key of the tonic.

\* \* \* \* \*

**STEP CXXIX.** — Transfer Step CXXVIII to minor keys.

\* \* \* \* \*

**Note 75.** — *It has been said (Note 69) that there are many varieties of the non-final cadence; but it must not be imagined that these varieties are concerned solely with modifications or inversions of the cadences already discussed. It is perhaps not an exaggeration to state that any harmony may be employed as the final unit at the close of an intermediate progression. The two rhythmic fragments of Ex. 105, from a musical thought by Beethoven, exhibit a cadence upon the subdominant twice repeated in different keys.*

## Ex. 105.

## Sonata, Op. 7, 1st mov.

\* \* \* \* \*

**STEP CXXX.** — The student is now advised to experiment with non-final cadences of various types. To do this effectively, he must recall the necessity for a true rhythmic presentation in the expression of the briefest musical thought. Hence, he may take the first progression of Ex. 105 as a model for his first efforts. Every chord treated in Part I should be tested with regard to its cadential possibilities, the aim being the creation of brief, simple, and necessarily incomplete progressions distinguished by wide diversity in their closing harmonies. The major and minor modes should be used alternately. The following is an example.

## Ex. 106.

*Espressivo.*

\* \* \* \* \*

**Note 76.** — The student may with profit complete such a progression by adding another which closes with a perfect cadence. Thus, Ex. 107 may be regarded as the completion of Ex. 106.

## Ex. 107.

\* \* \* \* \*

**STEP CXXXI.** — Improvise musical thoughts of three phrases in various keys, major and minor; the first phrase to end with a dominant cadence or half-close; the second, with an interrupted cadence; the third, with a full close on the tonic. (Ex. 108.)

## Ex. 108.

*Allegretto.*

**STEP CXXXII.** — Improvise musical thoughts of four rhythmic periods in various keys, major and minor. The cadences may be arranged at the will of the player, with the exception of the final cadence, which must be a full close on the tonic. (Ex. 109.)

## Ex. 109.

*Allegretto.*

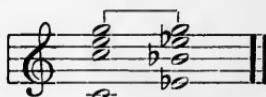
End of Part III.

## PART IV

### Chordal Transference

**Note 77.** — Chords are linked together by two distinct forces:—  
(a) By the presence of tonality or key; (b) by affinities existing between chord and chord without direct reference to key. The simplest example of pure chordal affinity may be observed in two chords linked by one sound which they possess in common. (Ex. 110.)

Ex. 110.



**STEP CXXXIII.** — Having played any major common chord, follow it by another chord linked to the first by a common sound. A large number of examples may be obtained. In Ex. 111, *A*, the original root becomes the 3rd of another major common chord; in *B*, the same sound becomes the 5th. In *C* and *D*, the original 3rd becomes the root and 5th respectively; while in *E*, the root of the second chord springs from the 5th of the original chord. *F* to *L* illustrate the same process in proceeding to a minor common chord under like conditions.

Ex. 111.



The example consists of two rows of musical staves, each labeled with a letter from A to L. The top row (A-F) shows major chords transitioning into other major chords. A bracket under staff A covers the first three notes of staff B. Staff C has a bracket under its first note, and staff D has a bracket under its first note. Staff E has a bracket under its first note, and staff F has a bracket under its first note. The bottom row (G-L) shows major chords transitioning into minor chords. Staff G has a bracket under its first note, and staff H has a bracket under its first note. Staff I has a bracket under its first note, and staff J has a bracket under its first note. Staff K has a bracket under its first note, and staff L has a bracket under its first note. Below each row of staves are six asterisks (\*), indicating points of interest or continuation.

**STEP CXXXIV.** — Apply simple forms of decoration to the progressions of the previous Step. Three phases of embellishment should be attempted:— (a) With plain chordal or arpeggio treatment (Ex. 112); (b) with unaccented auxiliary sounds (Ex. 113); (c) with accented auxiliary sounds (Ex. 114).

## Ex. 112.

Musical score for Example 112. It consists of two staves. The top staff is in 6/8 time, treble clef, and has a dynamic marking of *p*. The bottom staff is in 6/8 time, bass clef. The music features eighth-note patterns and some grace notes.

## Ex. 113.

*Volante.*

Musical score for Example 113. It consists of two staves. The top staff is in 4/4 time, treble clef, with a dynamic marking of *p*. The bottom staff is in 4/4 time, bass clef. The music includes eighth-note patterns and rests.

Continuation of the musical score for Example 113. It consists of two staves. The top staff is in 4/4 time, treble clef. The bottom staff is in 4/4 time, bass clef. The music continues with eighth-note patterns and rests.

## Ex. 114.

*Andante.*

Musical score for Example 114. It consists of two staves. The top staff is in 4/4 time, treble clef, with a dynamic marking of *p*. The bottom staff is in 4/4 time, bass clef. The music features eighth-note patterns and rests.

Continuation of the musical score for Example 114. It consists of two staves. The top staff is in 4/4 time, treble clef. The bottom staff is in 4/4 time, bass clef. The music includes eighth-note patterns and rests, with a dynamic marking of *cresc.* at the end of the first measure of the bass staff.

\* \* \* \* \*

**STEP CXXXV.** — Proceed as in Step CXXXIII, taking any minor common chord as the antecedent harmony. A few examples are appended.

## Ex. 115.

\* \* \* \* \*

**STEP CXXXVI.** — Apply forms of embellishment to the progressions of Step CXXXV, after the manner of Exs. 112, 113 and 114.

\* \* \* \* \*

**Note 78.** — *Three chords, all having one sound in common, may now be linked together; but, as heretofore, without reference to key. In Ex. 116 the common sound proceeds from the 5th of the antecedent chord; in Ex. 117, from the root.*

## Ex. 116.

## Ex. 117.

**STEP CXXXVII.** — Starting from any major common chord, link together three common chords, all having one sound in common. The root, 3rd, and 5th of the antecedent chord should be taken in succession as the link-sound.

\* \* \* \* \*

**STEP CXXXVIII.** — Present the progressions of Step CXXXVII in embellished form.

**Note 79.** — *In the process of embellishment, it is not necessary that the link-sound should remain throughout in one individual part. It is sufficient that the student realize mentally the source of the cohesion between the respective harmonies. The chords of Ex. 117 are here presented in varied form (Ex. 118).*

**Ex. 118.**  
*Allegro.*

Ped.  
\* Ped.  
\* Ped.  
\* \* \* \* \* \*

**Note 80.** — A series of three chords, linked together in the manner demonstrated, may be brought within the range of declared tonality by adding a perfect cadence suggested (a) by the progression as a whole or (b) by the effect of the third chord. The entire progression of Ex. 119, for instance, prepares the mind naturally for the key in which the final

**Ex. 119.**  
*Lento.*

cadence is cast. In Ex. 120, on the contrary, the mind waits instinctively until the third chord determines the tonal trend of the passage.

**Ex. 120.**  
*Vivace.*

sf cresc.  
# # # #

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a dynamic marking "dim." (diminuendo). The music consists of eighth-note patterns with various accidentals and rests.

**STEP CXXXIX.** — Starting from any major common chord, link together three common chords, all having one sound in common. Add a perfect cadence in accordance with the tonal suggestiveness of each passage. In Exs. 121 and 122 the 3rd of the first chord, and in Ex. 123 the 5th, is the link-sound.

**Ex. 121.**

A handwritten musical score page featuring two measures of music. The key signature is B-flat major (two flats). The first measure contains three eighth-note chords: B-flat major (B-flat, D, F), E major (E, G, B), and C major (C, E, G). The second measure contains three eighth-note chords: F major (F, A, C), B-flat major (B-flat, D, F), and G major (G, B, D). The bass line consists of sustained notes: B-flat in the first measure and G in the second measure.

**Ex. 122.**

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 11 starts with a half note B2 followed by a whole note A2. Measure 12 starts with a half note G1 followed by a whole note F1.

**Ex. 123.**

**STEP CXL.**—Present the progressions of Step CXXXIX in embellished form.

**Note 81.** — Many varieties of the type of harmonic movement outlined in Note 79 may be discovered by the enterprising student. The link-sound — to name but one example — may be placed in the bass, entailing thereby the use of chordal inversions. (Ex. 124.)

## Ex. 124.

*Largamente.*

\* \* \* \* \*

**Note 82.** — Chordal transference occurs in passing from one key to another, a harmonic function of great importance. Thus, any one sound of a common chord may be regarded, prospectively, as root, 3rd, or 5th of a common chord, major or minor; or as root, 3rd, 5th, or 7th of the chord of the dominant 7th. The 5th of the chord of F major may, in this manner, provide a means of transference to many keys. (Ex. 125.)

## Ex. 125.

A.

B. As root.

C. As minor 3rd.

D. As major 3rd.

E. As 5th.

F. As root of dom. 7th.

G. As 3rd of dom. 7th.

H. As 5th of dom. 7th.

I. As 7th of dom. 7th.

**STEP CXLI.** — Regard the root, 3rd or 5th of any major common chord as providing a means of transition to other chords, forming the several progressions upon the models given in Ex. 125. Complete each progression by a final cadence in the new key. The examples should be played:— (a) In plain chordal form; (b) in embellished form. Ex. 126 is an embellishment of Ex. 125, G.

## Ex. 126.

\* \* \* . \* \* \*

**STEP CXLII.** — Proceed as in the previous Step, taking, in each case, a different minor common chord as the antecedent harmony.

\* \* \* \* \* \*

**Note 83.** — *Chordal transference of a more subtle nature may take place when a chord is conceived as possessing a dual individuality; or, in other words, as related directly to two keys, to the antecedent key and to a new key remaining to be established. In Ex. 127 the third or tonic chord of the first key is quitted as the submediant harmony of the new key.*

## Ex. 127.

**STEP CXLIII.** — Establish one key by combining not less than three chords; regard the last chord as belonging both to the first and to another key, adding two or three chords to confirm the new tonality.

\* \* \* \* \* \*

**Note 84.** — *Step CXLIII opens up a mine of possibility to the student. It is only necessary to add that the examples should also be played in decorated form. Ex. 128 is an embellished reproduction of Ex. 127 and is illustrative of the type of passage now to be attempted.*

Ex. 128.

*Grazioso.*



End of Part IV.

## PART V

### Sequences and Pedals

**Note 85.** — Continuity of musical thought is obtained in many ways; in some cases, by the use of devices of a purely decorative origin. The simple harmonic progression at A in Ex. 129 is subsequently repeated on successive degrees of the same key, and a complete musical thought is the result.

Ex. 129.

A.



**STEP CXLIV.** — Play a simple harmonic figure of two chords. Form a sequence by reproducing this figure on successive degrees of the same key until a perfect cadence is reached.

\* \* \* \* \*

**Note 86.** — No limit may be assigned to the number of chords contained within the model progression, save only that which is necessarily imposed by an accurate perception of rhythmic proportion. In Ex. 130 the model contains four chords.

Ex. 130.

*Giocoso.*





**STEP CXLV.** — Form models consisting of more than two chords and proceed as in Step *CXLIV*.

\* \* \* \* \*

**Note 87.** — *It is not an essential feature of the sequence that the reproductions of the model should occur upon the consecutive degrees of the scale. Any degrees may be selected by the player to form the basis of the thought he desires to express. In Ex. 131 one degree is missed between each reproduction of the model.*

**Ex. 131.**

*Andante.*

**STEP CXLVI.** — Form sequences of varied extent, omitting reproductions upon some of the scale-degrees of each key chosen.

\* \* \* \* \*

**Note 88.** — *The sequences treated hitherto occur throughout within the key of the model. Progressions of this nature may, however, provide an excellent medium for modulation. The model of Ex. 132 is transferred through keys which correspond in number to the reproductions.*

## Ex. 132.

*Ben marcato.*

The musical score consists of two staves of piano music. The top staff is in G major (three sharps) and the bottom staff is in E major (one sharp). Both staves begin with a forte dynamic (f). The music consists of eighth-note patterns and chords, with some notes marked with an 'x'.

**Note 89.** — It will be observed that the major and minor modes are used interchangeably in the above sequence. This is due to the necessities which underlie the employment of several keys in close succession. The successful formation of sequences of this nature demands a large amount of harmonic experience and a keen sense of tonal effect.

**STEP CXLVII.** — Having formed a strongly tonal model, reproduce it in sequential form in three or four keys. The final cadence may be in the original key or in that of the last reproduction.

\* \* \* \* \*

**Note 90.** — A sound, entirely independent of the harmony, is frequently sustained throughout a series of chords. A sound of this kind appears in instrumental music under various forms. In Ex. 133 the pedal — or pedal-point, as it is sometimes called — is observed in its simplest form; in Ex. 134 it is decorated by octave repetitions; in Ex. 135 it is embellished by a shake.

## Ex. 133.

*Sonoro.*

The musical score consists of two staves of piano music. The top staff is in F major (one sharp) and the bottom staff is in C major (no sharps or flats). The music consists of a continuous bass line (pedal point) on the F# note, with chords played in the upper octaves.

Ex. 134.

*Allegro.*

Musical score for Example 134, Allegro. The score consists of two systems of piano music. The top system shows a treble clef, a key signature of four sharps, and a common time signature (indicated by a '4'). The bottom system shows a bass clef, a key signature of four sharps, and a common time signature. The music features eighth-note patterns in the treble and bass staves, with sustained notes and rests. The first system ends with a repeat sign and a double bar line. The second system continues with similar patterns, ending with a final cadence.

Ex. 135.

*Con brio.**tr.*

Musical score for Example 135, Con brio. The score consists of three systems of piano music. The top system shows a treble clef, a key signature of one sharp, and a common time signature. The middle system shows a bass clef, a key signature of one sharp, and a common time signature. The bottom system shows a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns in the treble and bass staves, with sustained notes and rests. The first system ends with a repeat sign and a double bar line. The second system continues with similar patterns, ending with a final cadence. The third system concludes with a trill instruction at the end of the staff.

**Note 91.** — *The scale-degrees usually employed as pedal-sounds are the tonic and dominant. The dominant is used in Ex. 133; the tonic in Ex. 134; while in Ex. 135 both degrees are introduced.*

**Note 92.** — *A pedal may occur above, below, or actually within the accompanying harmony. Ex. 136 illustrates the employment of three inner dominant pedals in the keys of F, D minor, and C, respectively.*

## Ex. 136.

*Vivo.*

SCHUMANN. Papillons.

**STEP CXLVIII.** — Form harmonic progressions above, below, or around the tonic or dominant, sustained after the manner illustrated by Ex. 133 *et seq.*

End of Part V.

## AUTHOR'S NOTE

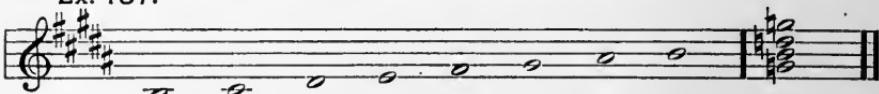
In the remaining Parts of this book, it will be taken for granted that the student will present each progression in an interesting and musical manner. The directions to illustrate the examples in embellished form will therefore appear no longer.

## PART VI

### Chromatic Harmony

**Note 93.** — If the student will play an octave of a major scale and, immediately after, sound a chord foreign to the key (Ex. 137), this chord will in all probability offend his tonal sense. The use of chords of this nature is, however, common in music of every type, and it is important that the principles under which they are introduced should be experienced.

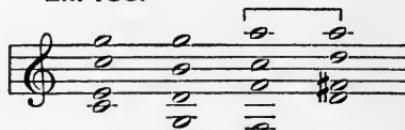
Ex. 137.



mentally grasped. Two points call for special apprehension: — (a) The manner of the introduction of such chords, or their retrospective aspect; (b) the method employed in preventing disturbance of key.

**Note 94.** — Chromatic chords are often introduced by applying the principle of chordal transference described in Part IV. Thus, the fourth chord of Ex. 138 — a chord which appears to threaten the antecedent key — is linked to the previous chord by the one sound which they possess in common.

Ex. 138.

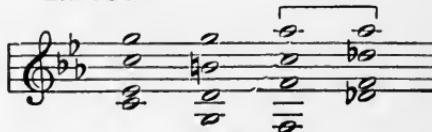


**STEP CXLIX.** — Establish a major key by playing not less than three chords, as in Ex. 138. Follow the last chord by another foreign to the key, but which possesses a sound in common with the previous chord. Each example will accordingly end with a chromatic chord and form but a part of a musical thought.

\* \* \* \* \*

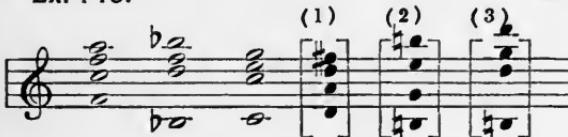
**STEP CL.** — Transfer Step CXLIX to minor keys. Compare aurally Ex. 139 with Ex. 138.

Ex. 139.



**Note 95.** — Chromatic chords may also be introduced by a mental recognition of their tonal environment in keys other than those in which they are being consciously employed. The antecedent key of Ex. 140 is F major. The third chord may be mentally referred (1) to G (Ex. 141, A), (2) to E minor (Ex. 141, B), or (3) to C (Ex. 141, C). Any chord which belongs to these keys may therefore be introduced with good effect. It will be remarked that, in harmonic movement of this nature, the link-sound is often absent; further, that should it be present, it is in this case to be disregarded as a means of cohesion.

## Ex. 140.



## Ex. 141.

**STEP CLI.** — Establish a major key by playing not less than three chords in that key. Refer mentally the last chord to another key in which it is diatonic, and complete the passage by a chord belonging to this key but which is foreign to the antecedent key. Each example will therefore end with a chromatic chord and form but a part of a musical thought.

**N.B.** — Many examples may be obtained from one antecedent key.

\* \* \* \* \*

**STEP CLII.** — Transfer Step CLI to minor keys.

\* \* \* \* \*

**Note 96.** — Hitherto the chromatic chord has been dealt with retrospectively; each example has ended with the unexpected effect of a harmony which has seemed to annihilate the antecedent key. The student is now required to work in the contrary direction. He is asked to start from a chord assumed to be chromatic, and, by the harmonies used subsequently, to prove that the chromatic chord is included within the key.

of the whole progression. To apprehend the point involved, the fact should be recalled that the fourth chord of Ex. 138 (q. v.) tends towards key-disturbance. Consequently, this chord requires so to be treated that the bias towards tonal obscurity becomes corrected in the process. This is effected by the simple expedient of following the chord by another harmony which is distinctly characteristic of the original key, and which, in particular, corrects the disturbing tendency of the foreign sound — F#. By means of this simple stratagem, the tonality of Ex. 142 (which should be compared with Ex. 138) remains unimpaired throughout.

## Ex. 142.



**STEP CLIII.** — Having played one octave of a major scale to ensure exact tonal perception, the student will sound a common chord foreign to the key; he will then proceed to correct the possible key-disturbance by the process illustrated in Ex. 143. It is much to be desired that each example should close with a tonic cadence.

## Ex. 143.

A.

B.

**Note 97.** — It must be specifically understood that any common chord, major or minor, may be introduced into any key, major or minor. That some chromatic chords are difficult to treat successfully is the natural result of the differences between close, comparatively close, and remote key-relationship. A wide field for experiment lies here for the resourceful student, who should not be satisfied until he is able, spontaneously, to employ such chords with entirely musical effect.

\* \* \* \* \*

**STEP CLIV.** — Transfer Step CLIII to the minor mode.

**STEP CLV.** — Combine the processes outlined in Steps CXLIX and CLIII. Complete harmonic progressions will result, in each of which the chromatic chord will occupy a central position. Ex. 142 may be regarded as a simple model.

\* \* \* \* \*

**STEP CLVI.** — Transfer Step CLV to minor keys. (Ex. 144.)

Ex. 144.

*Grazioso.*

\* \* \* \* \*

**Note 98.** — When used in its native key, the chord of the dominant 7th is strictly diatonic; when used — as it may be — in other keys, it becomes chromatic. The successful appropriation of this chord for use in other keys depends to some extent upon the comparative nearness or remoteness of the tonal relationship of those keys to its original key. It is, for example, possible to introduce the dominant 7th of G (Ex. 145) or of F (Ex. 146) into the key of C with but little difficulty, since both keys are related tetrachordally to the central key; but the problem is ac-

Ex. 145.

Ex. 146.

centuated in proportion as the scale-relationship becomes more remote. In Ex. 147, for instance, the dominant 7th of E is employed as a chromatic discord in the key of C.

Ex. 147.

**Note 99.** — However tonally remote may be a chord of this type, it is always possible to recover, as it were, the key of the tonic by the simple expedient of following the order of tetrachordal alliance. For instance, Ex. 147 may be continued as in Ex. 148 without loss as regards the antecedent tonality; but a progression of this kind is avowedly clumsy and should be resorted to only for the purpose of demonstration. In all cases, it should be the aim of the player to annul as soon as possible

## Ex. 148.



*the disturbing element which threatens the tonality; and this can usually be effected by the immediate interposition of some chord specially indicative of the original key.*

**STEP CLVII.** — Improvise passages in various major keys, in the course of each of which may be introduced the chord of the dominant 7th of one of the keys allied tetrachordally with the key selected. Follow the chromatic chord of the 7th by the dominant 7th, inverted or uninverted, in the manner illustrated by Exs. 145 and 146.

\* \* \* \* \*

**STEP CLVIII.** — Transfer Step CLVII to minor keys.

\* \* \* \* \*

**STEP CLIX.** — Proceed as in Steps CLVII and CLVIII, but introduce dominant 7ths of keys more remote than those directly connected tetrachordally with the central key. A few examples are appended.

## Ex. 149.

*Piacevole.*

## Ex. 150.

*Deciso.*



Ex. 151.

*Largo.*

\* \* \* \* \*

**Note 100.** — A chromatic chord of great usefulness to the player may be found in that known as the augmented 6th, from the interval between its extreme sounds. It is generally observed in three distinct forms: — Ex. 152, A, accompanied by the major 3rd, its simplest form; B, by the major 3rd and augmented 4th; C, by the major 3rd and perfect 5th.

Ex. 152.

A.      B.      C.

**Note 101.** — The chord of the augmented 6th is usually taken upon the minor 6th and minor 2nd in both modes, major and minor. The former is illustrated by Ex. 153, the latter by Ex. 154.

## Ex. 153.

*Ben marcato.*

## Ex. 154.

*Dolente.*

**Note 102.** — As a rule, the chord of the augmented 6th is most effectively resolved when the sounds which constitute the interval of the 6th proceed in contrary motion, or progress a semitone upwards or downwards, or when one remains to be a sound of the following harmony. The chord is, however, susceptible of great variety in respect to harmonic resolution. The following are examples:

## Ex. 155.

A.

B.

C.

D.

**STEP CLX.** — Having established a major key, introduce the chord of the augmented 6th on the minor 6th, and complete the progression by further harmonies in the original key. The chord should be exemplified in the three forms. (Ex. 156.)

Ex. 156.

*Pastorale.*

\* \* \* \* \*

**STEP CLXI.** — Transfer Step CLX to minor keys. Begin by playing Ex. 156 in the tonic minor.

\* \* \* \* \*

**STEP CLXII.** — Proceed as in Step CLX, introducing the augmented 6th on the minor 2nd of the key. The chord should be exemplified in the three forms. (Ex. 157.)

Ex. 157.

*Alla marcia funebre.*

\* \* \* \* \*

**STEP CLXIII.** — Transfer Step CLXII to minor keys. Begin by playing Ex. 157 in the tonic minor.

**End of Part VI.**

## PART VII

### The Building of the Dominant Discord

**Note 103.** — *The discord of the dominant is the controlling element in all harmonic expression. The most elementary form of the chord — as a discord — is that known as the dominant 7th, which consists merely of a 7th added to the common chord of the dominant. It will be remarked that this chord is built of thirds placed each above the other, and the fact affords a clue to its enlargement, this being effected by adding further thirds to the fundamental chord. The added sounds vary in pitch according to the respective modes. Ex. 158, A, illustrates the complete dominant discord in the major key; B, the same in the minor.*

Ex. 158.

A.

Musical staff A shows a dominant 7th chord in G major. The notes are G (1), B (3), D (5), and E (7). The bass note is F# (6).

B.

Musical staff B shows a dominant 7th chord in G minor. The notes are G (1), B (3), D (5), and E (7). The bass note is F (6).

**STEP CLXIV.** — Build up the entire dominant discord (a) in various major keys; (b) in various minor keys.

\* \* \* \* \*

**Note 104.** — *It is manifest that the chords built up in Step CLXIV are so extensive as to be unmanageable for ordinary use; they are, in fact, heard but seldom in complete form. As a rule, the dominant discord is most effective when it occurs in parts or sections. The following illustrate some of the many possible combinations. The figures correspond with the numbered members of the chord in Ex. 158.*

Ex. 159.

A.

B.

C.

Musical staff 159 shows three parts (A, B, C) of a dominant chord. Part A has figures 10, 10, 9, 10. Part B has figures 5, 7, b6, 6. Part C has figures 2, 3, 2, 3. The bass note is F# (6).

D.                    E.                    F.

**Note 105.** — A great difference exists between the four lowest members of the dominant discord (or those which form the chord of the dominant 7th) and the three added sounds. The latter often partake of the nature of accented auxiliary sounds and are then followed immediately by the concordant sounds one degree above or below, while the rest of the chord remains. In Ex. 160, A, the first added sound (otherwise called the 9th) falls to the octave, the rest of the chord remaining for subsequent resolution; in B and C, the second added sound (otherwise known as the 11th) and the third added sound (or 13th) are similarly treated.

Ex. 160.

A.                    B.                    C.

**STEP CLXV.** — Combine the root, 3rd, 7th and 9th of the dominant discord in various major keys. Resolve the 9th upon the 8th, and complete the progression by a perfect cadence in the tonic. (Ex. 161.)

Ex. 161.

*Deciso.*

\* \* \* \* \*

**STEP CLXVI.**—Transfer Step CLXV to minor keys. Begin by playing Ex. 161 in the tonic minor and with the minor 9th.

\* \* \* \* \*

**STEP CLXVII.**—Combine the root, 5th, 7th and 11th of the dominant discord in various keys, major and minor. Resolve the 11th upon the 3rd, and complete each progression by a perfect cadence in the tonic. (Ex. 162.)

Ex. 162.

Piangevole.

\* \* \* \* \*

**STEP CLXVIII.**—Combine the root, 3rd, 7th and 13th of the dominant discord in various major keys. Resolve the 13th upon the 5th, and complete each progression by a perfect cadence in the tonic. (Ex. 163.)

Ex. 163.

Andantino.

\* \* \* \* \*

**STEP CLXIX.**—Transfer Step CLXVIII to minor keys. Begin by playing Ex. 163 in the tonic minor, substituting the minor 13th.

\* \* \* \* \*

**Note 106.**—Although the major 9th and 13th and the minor 9th and 13th belong naturally to the major and minor modes respectively, they are nevertheless used interchangeably in either.

**STEP CLXX.**—Repeat the combinations of Steps CLXV and CLXVIII, proceeding to the minor in the final cadence.

**Note 107.**—The varied resolutions of the chord of the dominant 7th exemplified in Note 47 are obviously applicable to the dominant discord considered as a whole, and this fact should stimulate the student in the direction of fruitful investigation and experiment.

End of Part VII.

## PART VIII

### The Enharmonic Principle

**Note 108.** — The enharmonic principle permeates every form of musical expression. Its most objective phase is that concerned with change of key. Modulation, for example, may be easily effected by prolonging one sound of a chord and at the same time referring it mentally to a key indicated by one of its enharmonic counterparts. (Ex. 164.)

Ex. 164.

*Animato.*

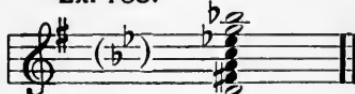
**STEP CLXXI.** — Having established a major or a minor key, repeat one of the sounds of the last chord after the manner of Ex. 164; then, by enharmonic change, proceed to the new key.

\* \* \* \* \*

**Note 109.** — The enharmonic transition of Ex. 164 is effected by the simplest of means: by the mere mental reference of a sound to another tonic. The principle, however, is illustrated in a fuller measure by its adaptation to a complete chord. The most striking of the chords

adapted specially to enharmonic treatment is that known as the chord of the diminished 7th, a chord formed by the 3rd, 4th, 7th and minor 9th of the dominant discord. (Ex. 165.) The versatility of this chord is unequalled by any other harmonic combination. The chord given

**Ex. 165.**



in Ex. 165 is shown in Ex. 166 as providing a means of passing into all the twelve keys, major and minor; from which it will appear that the player has but to adjust the dominant chord of the new key to the part-distribution of the chord of the diminished 7th to effect at once the desired modulation.

**Ex. 166.**

A. B. C.

D. E. F.

G. H. I.

J. K. L.

**STEP CLXXII.** — Play the twelve chords of the diminished 7th in unbroken succession. Harmonize the chromatic scale by a series of the same chords.

**Note 110.** — Certain composers of pianoforte music have particularly favoured the form of progression directed in Step CLXXII. (Ex. 167.)

## Ex. 167.

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\* \* \* \* \*

**STEP CLXXIII.** — Pass into each of the twelve keys, major and minor, from any one of the twelve chords of the diminished 7th. In each case, contrive the modulation by playing the dominant harmony of the new key immediately after the chord of the diminished 7th. (Ex. 168.)

## Ex. 168.

*Tranquillo.*

**Note III.** — It will not have escaped the notice of the observant student that the chords of the dominant 7th and the augmented 6th, accompanied by the 3rd and 5th, are represented by the same keys upon the pianoforte. This is but another instance of the working of the enharmonic principle; yet nothing can be more different in effect than the two chords in their respective tonal environments. Cf. the chords marked by the asterisk in Exs. 169 and 170.

## Ex. 169.

## Ex. 170.

**STEP CLXXIV.** — Contrive examples of modulation through the medium of the dominant 7th changed enharmonically into the chord of the augmented 6th; or vice versa, by the enharmonic change of the augmented 6th to the dominant 7th.

\* \* \* \* \*

**Note 112.** — Like all other chords, that of the augmented 6th is susceptible of inversion, and the student will do well to discover the several inversions for himself, making use of each in the course of modulatory and non-modulatory progressions.

**End of Part VIII.**

## THE AUTHOR'S FINAL NOTE

It is to be hoped that the student who has diligently pursued his way through the foregoing pages will have discovered himself possessed of a new power — that of musical self-expression founded upon knowledge. The act of extemporization — as it is called — is not to be regarded as an exotic in respect to musical study; as something which comes to the musician, as it were, by stealth; as merely a desirable but inessential section of musicianship. On the contrary, the power to extemporize, to give musical expression to thought and mood, should be held to be the aim of the student as well as the joy of the cultivated artist. Although it is true that not a few lovers of music are able with more or less success to give spontaneous expression to their personal thoughts, yet it should ever be remembered that every power called into activity by the workings of the art-instinct is not only intended to be cultivated, but is, moreover, infinitely worth the cultivating. However apparently skilful the art of the extemporaneous player, there can be for him no real progress unless the power he displays be the offspring of fundamental knowledge; and, to such a player, one of the most essential of all forms of musical knowledge is that comprehended by the term **harmony**. It is the harmonic substratum which provides a lodgment for his fleeting thoughts; it is the harmonic chain which helps to bind them in a close unity; it is the harmonic divisions which point the way to a true rhythmic alignment, the harmonic colouring which reflects mood and contributes its wealth of effect to the portrayal of climax and repose. In no respect, indeed, is it possible to underrate the importance of a clear grasp of the harmonic principles of music. And if it should come to pass that those readers who have hitherto floundered hopelessly in their struggles to attain the power of instrumental self-expression become conscious of receiving help and inspiration from the teaching of these pages, this little book will have abundantly achieved the purpose for which it was written.





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